

ROBERT BORK

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EDUCATIONAL AND PROFESSIONAL HISTORY

Education

Princeton University.

Ph.D., Architectural History, 1996; M.A. 1993.

University of California, Santa Cruz.

M.S., Physics, 1990. Passed qualifying exams for candidacy to Ph.D., 1991.

Harvard University.

B.A. Cum Laude, Physics, 1989.

Granville High School, Granville, Ohio.

Graduated Valedictorian, 1985.

Professional and academic positions

University of Iowa. Professor.

Fall 1998 to Spring 2004 as Assistant Professor; promoted May 2004 to Associate Professor;
promoted May 2012 to Full Professor.

Florida Atlantic University. Assistant Professor.

Fall 1997-Spring 1998.

Sewanee, The University of the South. Visiting Assistant Professor.

Fall 1996-Spring 1997.

University of Connecticut. Visiting Lecturer.

Fall 1995.

HONORS, AWARDS, AND GRANTS SINCE BEING EMPLOYED AT UI

Nominated by University of Iowa for Gerda Henkel Prize, Fall 2019.

CASVA Samuel H. Kress Senior Fellowship, Fall 2014-Spring 2015.

University of Iowa Arts and Humanities Initiative Grants, awarded 2002, 2005, 2013, and 2018.

University of Iowa International Programs Summer Travel Grants, awarded 2001, 2003, 2013, and 2016.

Alexander von Humboldt Foundation, 3-summer fellowship, awarded Summer 2007.

ACLS Frederick Burkhardt Fellowship, Fall 2006-Spring 2007 (2 semesters, one of 11 in US)

American Philosophical Society Fellowship, Spring 2006 (1 semester, one of 20 in US)

Kress Foundation Grants for book publication expenses Spring 2007, Spring 2006, Spring 2002.

University of Iowa Faculty Scholar Award, awarded Fall 2004 (3 semesters, one of six at UI)

University of Iowa Collegiate Teaching Award, Fall 2003.

SCHOLARSHIP I: PUBLICATIONS

Books (sole author)

- 1) *Late Gothic Architecture: Its Evolution, Extinction, and Reception* (Turnhout: Brepols, 2018), 562 pages.
- 2) *The Geometry of Creation: Architectural Drawing and the Dynamics of Gothic Design* (Farnham:

Ashgate, 2011), 462 pages.

3) *Gotische Türme in Mitteleuropa* (Petersberg, Germany: Michael Imhof Verlag, 2008), 214 pages.

4) *Great Spires: Skyscrapers of the New Jerusalem* (Cologne: The University of Cologne, 2003), 504 pages.

Books (principal editor and organizer)

1) *New Approaches to Medieval Architecture* (Farnham: Ashgate, 2011), 258 pages.

2) *The Art, Science, and Technology of Medieval Travel* (Aldershot: Ashgate, 2008), 240 pages.

3) *De Re Metallica: The Medieval Uses of Metals* (Aldershot: Ashgate, 2005), 442 pages.

Selected contributions to books and journals since 2011

“Transalpine Gothic Church Architecture,” to be published in *The Routledge Encyclopedia of the Renaissance World* (New York: Routledge, forthcoming 2020).

“The Regensburg and Rouen Spire Drawings: A Geometrical Inquiry into Two Puzzles in Architectural Representation,” to be published in Karl Kinsella, ed. *Architectural Representation in the Middle Ages* (Leiden: Brill, forthcoming 2020).

“Postface: Roland Sanfaçon and the Rehabilitation of Flamboyant Architecture” in *L'Architecture flamboyante en France. Autour de Roland Sanfaçon*, ed. Stéphanie-Diane Daussy-Timbert: (Lille: Presses universitaires du Septentrion, 2019).

“The Geometrical Roots of Gothic Design and Aesthetics: The Case of the Cologne Cathedral Choir,” in David Punter, ed., *The Edinburgh University Press Companion to Gothic and the Arts* (Edinburgh: Edinburgh University Press, 2019).

“Dynamic Unfolding and the Conventions of Procedure: Geometric Proportioning Strategies in Gothic Architectural Design,” in Matthew Cohen and Maarten Delbeke, eds, *Proportional Systems in the History of Architecture* (Leiden: Leiden University Press, 2018), 317-343.

“Gothic Architecture,” in the *Oxford Bibliographies Online* project, written with Marc Schurr, 2018.

“Geometrie, Proportionen, und Vermessungen in der Liebfrauenkirche,” in Stefan Heinz and Andreas Tacke, eds, *Liebfrauen in Trier* (Petersberg: Michael Imhof Verlag, 2016), 187-98.

“Changing Geometries in the Reims North Transept,” in Jennifer Feltman, ed., *New Perspectives on the North Transept of Reims Cathedral* (London and New York: Routledge, 2016), 65-84.

“La géométrie de la façade de Strasbourg et ses implications pour la question Erwin von Steinbach,” *Bulletin de la Société des Amis de la Cathédrale de Strasbourg* 31 (2014): 97-128.

“Gothic Vaulting and the Dynamics of Plan Design” in David Wendland and Katja Schröck, eds., *Traces of Making* (Petersberg: Imhof, 2014), 57-69.

“Gotischer Baubetrieb am Aachener Münsterchor,” in *Sie glänzte wie ein kostbarer Edelstein, wie ein kristallklarer Jaspis. 600 Jahre Aachener Chorhalle*, Karl-Dombauverein 16 (Aachen: Dombauverein, 2014), 22-42, co-authored with Norbert Nussbaum.

“The Chevet Plan at Notre-Dame in Paris: A Geometrical Analysis,” in *Architectural Histories* 2(1), 2014. <http://dx.doi.org/10.5334/ah.bq.s1>

“The Geometry of Bourges Cathedral,” in *Architectural Histories* 2(1), 2014.

“Gothic Drawings and the Shaping of Space” in Meredith Cohen and Fanny Madeline, eds, *Space in the Medieval West* (Farnham: Ashgate, 2014), 51-75.

“Ground Plan Geometries in Suger’s St-Denis: A Prototype for Altenberg,” in Astrid Lang and Julian Jachmann, eds. *Aufmass und Diskurs* (Berlin: Lukas Verlag, 2013), 55-68.

“The Linked Geometries of Reims Cathedral’s Nave Section and Façade,” *AVISTA Forum* 23 (2013), 78-84.

“Neue Überlegungen zur Geometrie des Chores,” “Geometrie in den Fensterwänden des Langhauses,” and “Die Geometrie der Westfassade” in Norbert Nussbaum and Sabine Lepsky, *Gotische Konstruktion und Baupraxis an der Zisterzienserkirche Altenberg, Band 2 Quer- und Langhaus* (Bergisch Gladbach; Altenberg Dom-Verein, 2012), 75-88.

“Provisional Investigation of Geometric Proportions in 15th-century Cologne Panel Painting,” *Zeitschrift für Kunsttechnologie und Konservierung* 1/2012, 84-92.

“The Unspeakable Logic of Gothic Architecture” in Monique Chatenet, ed., *Le Gothique de la Renaissance* (Paris: Picard, 2011), 115-123.

“Ars Sine Historia Nihil Est? How the ‘Story Deficit’ Helped to Doom Gothic Architecture,” in Achim Timmermann and Zoë Opacic, eds, *Architecture, Liturgy, and Identity* (Turnhout: Brepols, 2011), 323-34.

“Villard’s Laon Tower Drawings and the Visual Transmission of Architectural Ideas” in Robert Bork, ed., *New Approaches to Medieval Architecture* (Farnham: Ashgate, 2011), 159-167.

Book Reviews since 2011

Pablo de la Riestra’s *Die Revolte der Gotik*, in *Kunstchronik*, 72 no. 8 (August, 2019): 446-52.

Hans Böker’s *Michael von Savoyen und der Fassadenriss des Kölner Doms*, in *the Journal of the Society of Architectural Historians*, 78 no. 3 (September, 2019): 350-52.

Merlijn Hurx’s *Architecture as Profession: The Origins of Architectural Practice in the Low Countries in the Fifteenth Century* in *Speculum*, forthcoming 2019.

Anthony Emery’s *Seats of Power in Europe*, in *Speculum* 93, no. 4 (October 2018): 1194-1195.

Meredith Cohen’s *The Sainte-Chapelle and the Construction of Sacral Monarchy*
<http://www.h-france.net/vol15reviews/vol15no161bork.pdf>

Tim Juckes’s *The Parish and Pilgrimage Church of St Elizabeth in Košice* in *Journal of the British Archaeological Association* 167 (2014): 228-229.

Ethan Matt Kavaler’s *Renaissance Gothic*, in *The Burlington Magazine* 1316 (November 2012): 793-794.

SCHOLARSHIP II: Invited lectures and conference presentations since 2011

International

Forum Kunst des Mittelalters, “Conformity and (Self)-Competition in Regensburg and Metz,” Bern, Switzerland, September, 2019.

Oxford University: “Compression, Convention, and Communication in the Medieval Representation of Architecture,” Oxford, England, April, 2017.

Sixteenth-Century Studies Conference: “Reframing the Latest Gothic Architecture,” Bruges, Belgium, August 2016.

Courtauld Institute of Art: “Gothic Drawings and the Transmission of Geometrical Knowledge across Time, Space, and Media,” London, England, November, 2015.

Forum Kunst des Mittelalters, “Zwischen Aufriss and Auszug: Wandelnde geometrische Entwurfstrategien in den Plänen für die Strassburger Münsterfassade,” Freiburg im Breisgau, Germany, September, 2013.

Universität Trier, “Geometrie, Proportion, und Vermessung in der Liebfrauenkirche,” Trier, Germany, October, 2012.

TU Dresden, “Gothic Vaulting and the Dynamics of Plan Design,” Dresden, Germany, January, 2012.

Wallraf-Richartz Museum, “Geometrie in Kölnische Tafelmalerei,” Cologne, Germany, November, 2011.

Forum Kunst des Mittelalters: “Geometrie und Modularität im gotischen Bauprozess,” Halberstadt, Germany, September, 2011 (with Norbert Nussbaum).

University of Vienna: “Neue Beobachtungen über die Geometrie der Türme des Stephansdoms,” Vienna, Austria, June, 2011.

Leiden University: “Dynamic Proportioning Strategies in Gothic Architecture,” Leiden, the Netherlands, March, 2011.

Domestic presentations

The Society of Architectural Historians: “Late Gothic Planning at Metz Cathedral,” Seattle WA, April, 2020.

College Art Association, “Reassessing Lateness in Late Gothic Architecture,” Chicago IL, February, 2020.

International Congress on Medieval Studies: “From the Square to the Scanner: Revisiting the Geometries of Reims and Metz Cathedrals using LiDAR,” Kalamazoo MI, May, 2019 (with Rebecca Smith).
 Festschrift presentation for Stephen Murray, “The Invention of the Openwork Spire,” recorded for delivery at Columbia University, New York NY, May, 2018.
 Chicago Architecture Biennial, contribution to panel “Everything old is new again: Digital History and Digital Practice in Architecture,” at DePaul University, Chicago IL, September, 2017.
 Renaissance Society of America Annual Conference: “Dimenticando ogni lor cosa di ordine”? The Renaissance Myth of Gothic License,” Chicago IL, April, 2017.
 The University of Nebraska, Omaha: “Fantasy and Reality in the Medieval Representation of Architecture,” Omaha NE, November, 2016.
 International Congress on Medieval Studies: “The Revival of Geometrical Research on Gothic Architecture,” Kalamazoo MI, May, 2016.

Domestic presentations since 2011, continued

Rice University, “The Regensburg Façade Drawings: Reality, Fantasy, Geometry,” Houston TX, April, 2016.
 University of Georgia: “Drawing Lines and Crossing Lines,” Athens GA, October, 2015.
 Yale University, “Grappling with the Anti-Gothic Turn,” New Haven CT, October, 2015.
 CASVA: “Geometrical Composition Strategies in the Paintings of Piero di Cosimo and Friends,” Washington DC, April 2015.
 Claremont Graduate University, “Gothic Art, Proportion and Procedural Order,” Claremont CA, April, 2015.
 UCLA, “Computer as Compass: The Geometrical Analysis of Gothic Design,” Los Angeles CA, April, 2015.
 University of Virginia McIntire Lecture: “The Anti-Gothic Turn,” Charlottesville VA, November, 2014; repeated at CASVA in Washington, DC, November, 2014.
 International Congress on Medieval Studies: “Plan Geometries at St-Denis,” Kalamazoo MI, May, 2014.
 International Congress on Medieval Studies: “Changing Geometries in the Reims North Transept,” Kalamazoo MI, May, 2013.
 University of Michigan: “The Extinction of Gothic Architecture,” Ann Arbor MI, April, 2013.
 Iowa Humanities Festival: “If You Build It They Will Come,” Des Moines IA, March, 2013.
 College Art Association: “Speaking the Un-speakable: Drawings, Texts, and the Explication of Gothic,” New York NY, February, 2011.

DISSERTATIONS SUPERVISED AT UI

Rebecca Smith, *Measuring the Past: The Geometry of Reims Cathedral* (2018).
 Steven Kerrigan, *Normandy’s role in the development of the Flamboyant style* (2013).
 Danya Crites, *From mosque to cathedral: the social and political significations of Mudéjar architecture in late medieval Seville* (2010).
 Beata Niedzialkowska, *Ars Nova in Poland* (2004).
 Nancy Bishop, *The Barberini Gospels* (2004).
 Andrea Kann, *Picturing the world: the illustrated manuscripts of The book of John Mandeville* (2002).

INTERNATIONAL DISSERTATION COMMITTEE SERVICE

Université de Paris, 2018: Mathieu Lejeune, *Recherches sur les flèches monumentales du xiii^e siècle dans le nord de la France: Le cas de la tour sud la cathédrale de Senlis* (Dany Sandron, primary advisor).
 Universidad Politécnica de Madrid, 2016: Carmen Pérez de los Ríos, *Aspectos constructivos y formales en la obra de Guillem Sagrera: El uso de las plantillas* (Enrique Rabasa Díaz, primary advisor).
 Courtauld Institute of Art, 2015: Amanda Dotseth, *San Quirce de Burgos: Reframing Rural Romanesque Architecture in Castile* (John Lowden and Therese Martin, primary advisors).

OTHER MAIN EXTERNAL SERVICE ACTIVITIES

Board Member, AVISTA (The Association Villard de Honnecourt for the Interdisciplinary Study of Medieval Technology, Science, and Art), 2009-present.

Board Member, ICMA (The International Center of Medieval Art), 2014-2017.

Promotion Reviewer: University of Oregon; Dartmouth College; University of Cyprus; Case Western Reserve; University of California, Riverside; University of California, Los Angeles (2014-2019).

Manuscript Reviewer: Yale University Press; Columbia University Press; Brepols; ICMA (*Gesta*); Society of Architectural Historians; Austrian Science Foundation; Duke University Press (2014-2019).

MAIN RECENT UI SERVICE ACTIVITIES

CLAS: 20/20 Committee, 2017-present; Collegiate Consulting Group, 2016-2019

Department: Director of Undergraduate Studies in Art History, 2018-present

RECENT MEDIA MENTIONS (all 2019)

TV: BBC (London); Al Jazeera (London).

Radio: Australian Broadcasting Corporation (Sydney); BYU *Constant Wonder* (Provo, Utah).

Print: *Wired Magazine*; *The Globe and Mail*; *Atlas Obscura*; *Des Moines Register*; *Daily Iowan*.